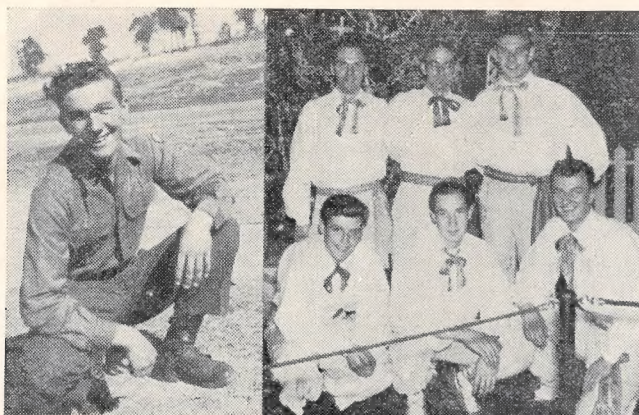


AMONG OUR SERVICE FRIENDS



It seems that it was but a few months ago that the group picture to the right was taken. Out of it three are now with Uncle Sam. ATEITIS boys pictures above, kneeling (l to r), Clem Gausbas is still around, Fabe Dauzyardis with the Air Force, Lenis Mickas — Navy. Rear row: (l to r) Pranas Zapolis, air force while John Buracas and Vince Samoska are Vets. To left, is pictured Ed Williams also an ATEITIS dancer now in Korea. It's the second time for Ed. More about him below. Two other ATEITIS members in the service, both with the army, are the Girsks brothers, John and Alfas.

John Taylor, ETSN, New Jersey folk dancer, was graduated from the Electronics Technicians School at Great Lakes, Ill., with flying colors, and because of his high average he was selected to continue his studies with a Special Weapons School at Key West, Fla. He bemoans only one fact...he'll have to give up the folk dancing he so enjoyed. He attended from four to five dances per week while stationed near Chicago.

PFC Ed Williams, Ateitis folk dancer, has his troubles. While advancing in Korea, they pitched their tents in a "nice and dry river bed" (Vado, Arroyo) and was rudely awakened during the night by a rush of water. They had gone to bed at 12:30 and were washed out by 3:00 A.M. Says he: "I've never seen a river rise so fast in my life, so the next few days we were knee deep in mud." His brother Al informs us that Ed suffered frost-bite in his fingers but Ed would not disclose extent of injury, if any.

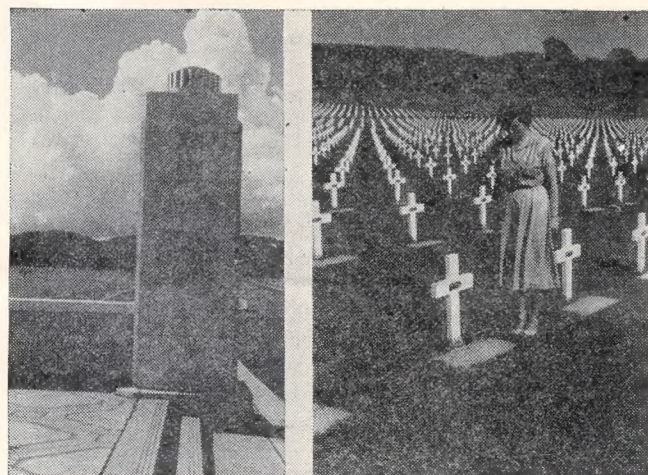
Pvt. Al Kodis, an athletic minded Lith Apollo from Methuen, Mass., had to interrupt his studies for a Master in Forestry to join the army where he is excelling in his medical training. A San Antonio (Texas) paper carried recently a picture of Al at one of his favorite sports of baseball. Al met up with another VILTITE through VILTIS, Californian John Groot, who was in the same outfit with him.

Pvt. Jay Hobgood, Chicagoan, who was one of the three-some with Beliajus and Hanson to tour Mexico during the past summer, is now stationed near Biloxi, Miss. He is thrilled with Southland, with the town of Columbus, and enchanted with New Orleans and the Vieux Carre. Yep, there is only one dirty city in the U.S., and I won't mention names, but it begins with "Chi" and ends with "cago".

Sgt. Joe Yanulaitis, Philadelphian and former leader of the "Vytis" Youth organization, was selected to acquaint the soldiers during the "Troop Information Hour" with the History of the Lithuanians.

Frank Zapolis, former Ateitis' right hand man now stationed near Austin, Texas, is being trained as an X-Ray man. Frank misses dancing terribly.

Len Mickas, sailor and another former Ateitis dancer, claims that he doesn't spend all his time dancing. He works hard on deck, studies "Deutch". He is busy being entertained with dinners. As a result he only dances five or six times a week (I don't recall exactly) — Chang's several times, Gate Swingers, Grace West, and a few other places.



Above we see Miss Norma May Fraser visiting the grave of her brother Hugh at the National Cemetery of the Pacific on Oahu near Honolulu. Hugh, born in Chicago, Ill., on February 15, 1921, was killed in action on July 21, 1944 near Agana, Guam, where he was interred until the recent transfer to Hawaii. He was a close friend of my brother Kazy with whom he served in the same 3rd Marines until Hugh's death. Lord, grant them eternal rest and peace to us, the living.

VILTIS, which saw light in Fairhope, Ala., nine years ago, was originated as a "Service Letter" which went to all the boys in the armed forces. We lost many wonderful friends during the war and after it all ended, we hoped that no more wars would mar our lives for at least a few more generations. But... hardly had our fallen friends disintegrated "unto dust" when once again we are fighting for the same principles that the others have died for (Lord... was it in vain?).

TREASURE OF LITHUANIAN FOLKLORE

Dr. Jonas Balys, Indiana University, is starting to publish a new folklore series *A Treasury of Lithuanian Folklore*. The series will give folklore material collected in Lithuania proper and among the American Lithuanians and yet unpublished. Also studies on that subject will be included.

The first issue which is now in print has the title "Folk Magic and Folk Medicine" and gives 575 magic incantations and charms in the original language. The second issue, "Ghosts and Men", will give 166 legends about dead men with a motif-index in English. Prepublication rate for both issues is \$2.00. Later on other issues will follow.

THE STORY OF THE TANGO — by Nancy Sine

Stanford University

Material translated from:

Los Origanes de las danzas y las canciones argentinas

by Carlos Vega

The Tango, contrary to popular belief, is not an element of Argentine folklore! Between 1855 and 1875, there arose in Andalusia a special type of song called the Tango which became very popular in this region and later diffused throughout the Iberian Peninsula. During its popularity a dance arose which was executed to this melody. At first it was danced by a woman alone; then later by one or more pairs. The men and women danced facing each other, marking the rhythm with their feet and whirling. Both the man and the woman used castanets to complement the underlying beat. The dance began to lose its popularity about 1880, and one could see the beginnings of its decadence. But the song and music were sung and played until 1900. The fact that this song failed to acquire the popular flavor to live on in its original form did not lead to total extinction, however. The Andalusian tango was adopted by the educated composers of the day, who included it in the musical dramas and stylized it.

Determining the music that was used to accompany this dance and the numerous verses is difficult. At the present time there is no record of the music anywhere and the people who danced this dance could not recall the various versions of the music, as it was some fifty years ago that this particular version was danced. They did remember the words to the verses and they are now on record. It is true that the Andalusian tango is found today in the more classical music of Spain, but this is not the original; that which was played in the pueblos and for such gay occasions as the Spanish carnivals.

These same popular Andalusian tangos were introduced in Argentina and were cultivated with the same intentions as in Andalusia, with the same music and the verses, and even sung by the youngsters in the streets. However, the transplantation was not complete in that many variations arose which were peculiar to the Argentine people. The rhythm, for instance, changed from that of the Andalusian tango to that of the milonga, a type of song that was very old in the culture of Spain and found in almost all of the eastern part of South America. The accompaniment was about the same but the melody differed just enough to characterize its new location.

Then the Andalusian tango took on a new aspect, a new version, and a new rhythm, the habanera, a melody which originated in Cuba and with the milonga and the tango rhythms was intensely cultivated by the lower classes.

Outside Argentina, however, all three are found under different names and are popular with various classes of people, not necessarily the lower classes. In Argentina, all of them have fluctuated between the salons, the middle-class theaters and the ordinary dance halls. The habanera is the more artistic and cultivated of the three. The tango, milonga, and the habanera all have the same rhythm, this harmony being the unifying factor and the main reason for their confusion with each other. They

were all popular at the same time and danced by the same people. The past century has been rich in songs for the salons, and they are all accompanied by this same formula or rhythm, with varying tempos.

The African Negroes who settled in Argentina gave the name tango to their musical instrument, the tamboril; two almost simultaneous beats on the drum head produce this sound. They also gave the name tango to their native dance, and its rhythm has also fused with the remains of the Andalusian tango to become the true Argentine tango. Here we derive much of the characteristic tango tempo as we know it today.

It is fairly well accepted that the Argentine tango, as differentiated from the Spanish or Andalusian tango, from which the present day tango is derived, was developed among the lower classes in Buenos Aires. This is particularly true in the ill-reputed "Barrios de las Ranas," the most disreputable section of that city, where it was first known as the baile con corte, "the dance with a stop."

The girls usually danced in very full skirts and the men wore the typical gaucho costume consisting of high top boots and spurs. Attempting to dance in this cumbersome outfit introduced several new movements into the tango which afterwards became peculiar to it. This dance was then introduced into cafes, and in order to exhibit a more dreamy effect, the people substituted the habanera rhythm to show that the dance was no longer the common baile con corte. It was at this time that it began to acquire the name of the Argentine tango, because it had cast off much of its European qualities, and the steps were practically all native to Argentina.

In London it was made into a dance possible for the ballroom and not much later was introduced in America by Maurice and Florence Walton. Society in the United States was warned to give it the cold shoulder, but found it such a captivating dance that there became a great demand for dance teachers who could give tango lessons. The tango of the pre-war period was quite a different dance from the tango we know today. It was danced to the habanera rhythm and varied widely in steps and figures. No one has ever tried to standarize the dance, and, therefore, it differs greatly with each country, people and instrument used.

The tango we know today is quite different from the original Argentine tango in music and in pattern. The habanera rhythm, with its definite musical pattern, gave way to the more subdued milonga rhythm. Milonga in a musical sense of the word is a class of Argentine songs sung by the gauchos. The steps to the dance were also changed and simplified, and it became possible to dance the tango on a ballroom floor like any other social dance, something quite impossible with the earlier form.

Is the tango a folk dance? There is some disagreement over this point but the majority of dance leaders seem to agree that it has earned the right to the folk classification and to its position as a favorite among people who love to dance.